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INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA  
REVIEW ON: 30 Apr 99  
EXTENDED BY: Director, DIA  
REASON: 2-301-C(3)(6)

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## SUMMARY ANALYSIS

### REMOTE VIEWING (RV) SESSION XII

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to the protocol which will be used in the remote viewing training program at Stanford Research Institute (SRI), Menlo Park, California.
2. (S) There was a high degree of target correlation in this session. Many of the viewer's impressions matched the designated target. Post-viewing on site analysis provided the viewer with positive feedback. The remote viewer was extremely tense prior to the session. He paced nervously prior to the relaxation period. Once he began the relaxation period he was able to calm down. He stated that he was able to set aside the problems of the day and concentrate on the session. He had a very positive feeling about the whole experience and this positive feeling is reflected in the favorable results of the exercise.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XII

TIME

#66: This will be a remote viewing session. (Edited for security.)

PAUSE

#66: Okay #44, it is now ten o'clock. #6.5 is approaching the target. . He's at the target area. . . He's observing the target. . . . Look at the target with him. . . And as you do, describe the area to me.

PAUSE

#44: (not audible)

#66: Okay.

PAUSE

#44: A shape. Its dark. Its complex. I don't want to try and break it, to draw.

#66: Okay.

#44: Start out with a circle and its held in a rectangle. And its supported on a post. But note that Number One.

PAUSE

#44: And it doesn't seem to be a complete circle. Its a half circle. . . held in a half square. . . I need to clear it and try it again.

PAUSE

+05 #66: Okay, its now five minutes after. . . you're doing fine.

PAUSE

#44: Prior to One, I had the impression of trees. . possibly a, I can't tell, but if it is, they are on the left hand side and quite far.

PAUSE

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TIME

+07 #44: Hands in pockets. . . .mark time.

#66: Okay.

PAUSE

#44: Back in this one again. I got a large. . . light-colored. . . awning. Facing. . . . And it feels heavy.

#66: Go on.

#44: Then. . . at the bottom of the thing. . . looking up at it. . . but I don't get the feeling of (not audible). . . . That's funny. I can't see it in . . . . a. . . . real geometric terms. Its more of, its a non-linear thing. Its just a large mass.

#66: Okay.

#44: Put note two. And scratch and try it again.

PAUSE

+10 #66: Describe to me your position in reference to the target.

PAUSE

#44: (not audible)

PAUSE

#44: There's no place reference to it. Feel of a . . . .

PAUSE

#66: Its about ten minutes after now . . . . Relax and describe the target to me.

PAUSE

+13 #44: I have the feeling of standing and looking down . . . . a slope. I can't tell whether they're stairs.

#66: Okay.

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TIME

#44: And this is a different angle than before. And it appears to be a little leftish. . . As if it had to turn 45 degrees and go down. Not far down, 6 or 8 feet.

PAUSE

#44: Mark that three.

#66: Okay.

PAUSE

#44: And the object then would be to the right.

#66: Describe the object to me.

PAUSE

#44: There's a chain type. . . not getting any . . .

PAUSE

#44: I can't find the damn thing.

PAUSE

+15 #66: Okay, its about fifteen after. Back away from the target. Move your awareness back away from the target and look at it from a distance. Let the pieces of the puzzle fall together. Get a perspective away from the target.

PAUSE

#44: I just don't see windows and doors. . . . I don't.  
. . .

PAUSE

#66: Don't try to make them . . .

#44: I know. The temptation to put in analytical windows and doors is there. But I don't get anything but a black. . . .

#66: Tell me about the other side of it. .

PAUSE

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#44: I don't know, #66. It doesn't seem to have another side.

#66: Tell me about the top of it.

+18 #44: Flat. It seems to be something. . . . going on at the corner that I saw, but I can't determine that. . . .

PAUSE

#44: I'm not sure. I think. . . .

PAUSE

#44: The large cubic object is what, three?

PAUSE

#66: You footnoted, One is the hands in pockets, Two is being. . . ah. . you lost the large object and had to go back again. And Three is the looking down the slope.

#44: No, there was another image. First one. Which was that and that and that. The circle and the square on the post. . . . No, I don't know about that. . . . And that this was dark. And it felt up. . . . And there's a connection. . . And that's Two. I need to work on this one. And Three - (DRAWING) - That makes it come up; that's wrong. . . . The images were not as clear as I had anticipated and which I had expected.

PAUSE

#44: But, I don't see in. . . Its almost as if you sense the mass more than see it or feel it.

#66: Okay.

#44: Ah. . and I wasn't used to that. I was anticipating more detail than what appeared.

PAUSE

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#44: Just adding a figure for analytical purpose. To give you a sense of scale in Number One. No, its bigger than that. I'll draw the little figure smaller. And the post wasn't that large. . . . And, I'm not at all sure of this. I guess I'm mostly not sure because I don't know whether that circle ends or not and that bothers me.

PAUSE

#44: As if it was some kind of a sign, maybe. It was big and dark. (DRAWING) I hope to hell, there's something out there. If the car wouldn't start I'm going to cry. Ha ha.

PAUSE

#44: No, that's analytical, I don't want to do that. That's better. And then, the man's head would be about that large. . . . And that's too big. Small . . . That's better. . . . Okay, this is the image I've got. But . . . .

#44: What I would like try and do now. . . all right. I. . . . Okay, we'll call this 2a because I have a feeling of geometric shape and what I would like to do is try and put down an analytical explanation of the way I think that shape could be constructed but its not part of that because I didn't see it.

#66: Okay, good.

PAUSE

#66: Feel free to go back and look at the target any time.

#44: If you start out with a cube. . . (not audible)

PAUSE

#44: I don't. . . (DRAWING). . . I've got them wrong.

PAUSE

#44: I don't understand how I can have that and not have this. Or that. Well, on this one I can put

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it in, because this is. . . this gets to be analytical but it doesn't get. . . Its just the way I have a feeling. . . and be this. . . Here we're looking at the corner of something. All right, if you started out with an inner cube. . . if I started out drawing correctly and then you took a flat plate. . . a little flat plate. . . and affixed them to the cube, there and there. Then you'd wind up with this corner detail.

#44: And three, would be over in this direction.

PAUSE

#44: I can't. . . I'll tell you what it reminds me of. It reminds me of the size and magnitude of the Sage Center that I saw at Stewart Air Force Base that I saw years ago which was just a big white concrete cube stuck out in the middle of nowhere. But I don't know. . . . Grading the images, I feel best about Number One. Grading the images from one to ten, I'd say I feel seven's worth of confidence on Number One. Six on Number Two. And, two on Number Three. And the whole works, may be just, all analytical. Nonsense. For all I know.

PAUSE

#44: Go back and . . . There's really nothing I can do to improve Drawing Number One. Its up like that.

#66: Okay.

#44: Number Two, I have already improved. And Number Three. . . well. . . If there is such a thing as this mass and if there is a bank; then I had the feeling that a circular concrete area there and steps leading down to it. And that's a lousy drawing. Let's try to copy it.

PAUSE

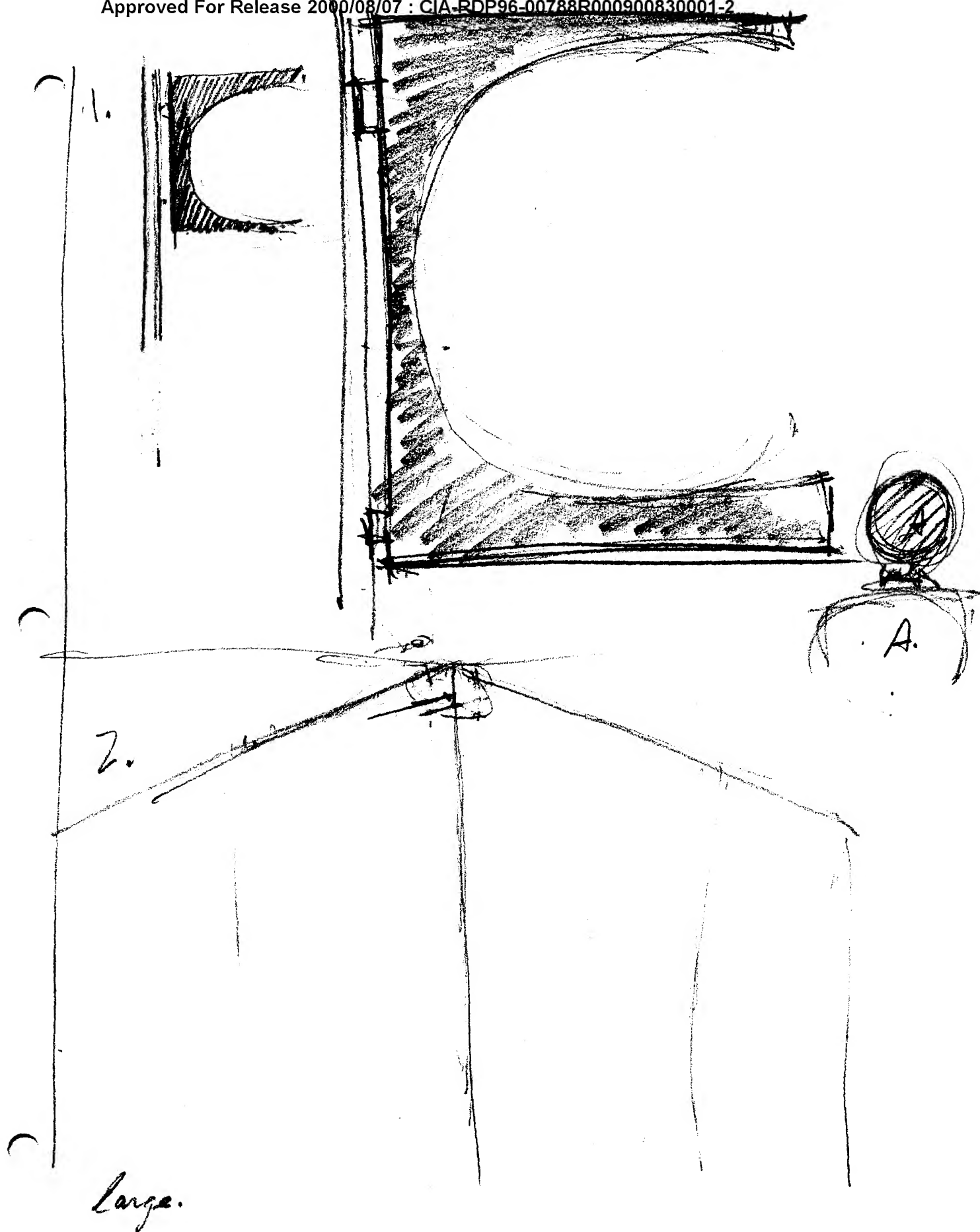
#44: I'm done.

#66: Okay, good. It looks like we've got some good drawings and some good raw descriptions.

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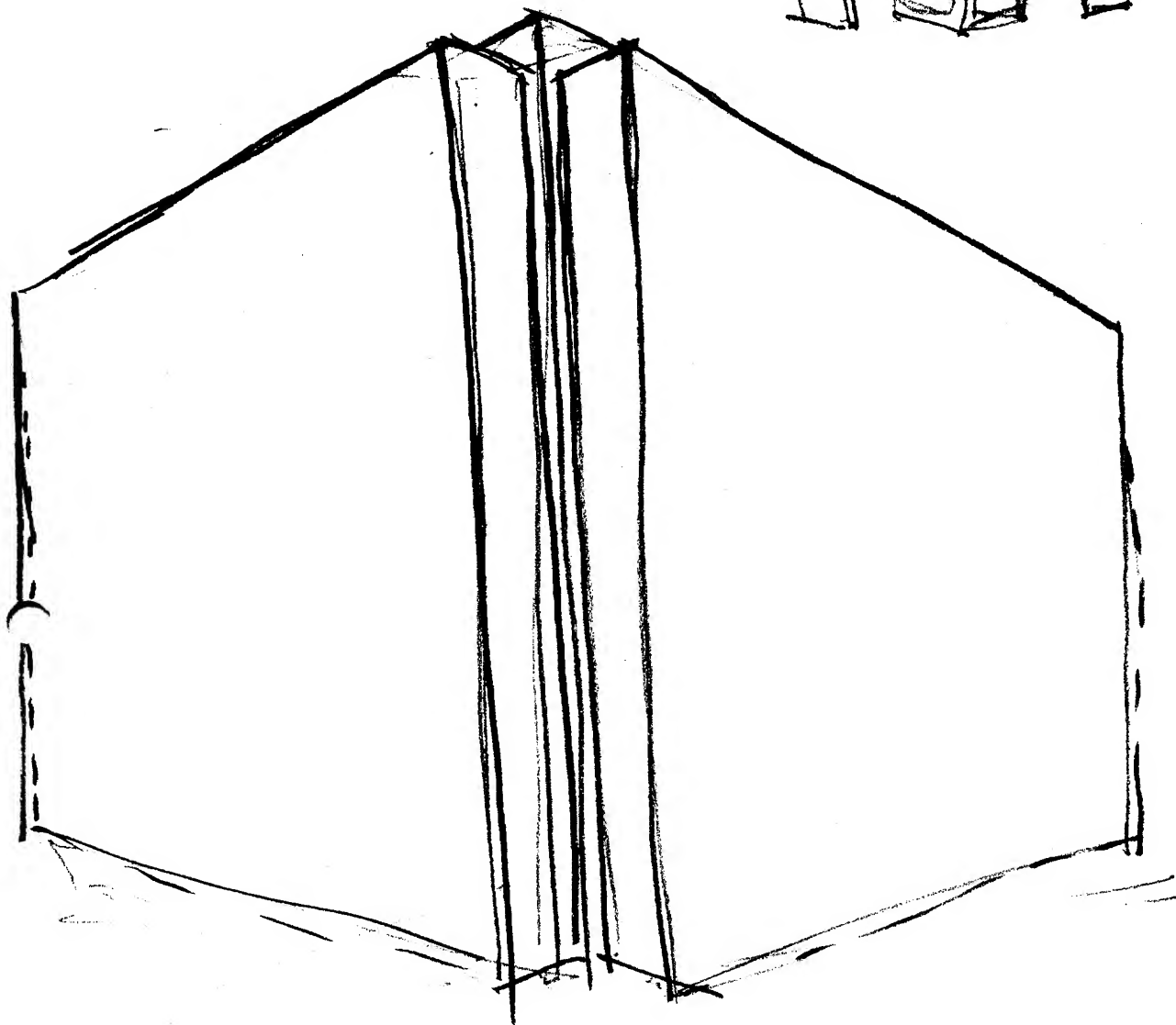


# TAB A



2A.

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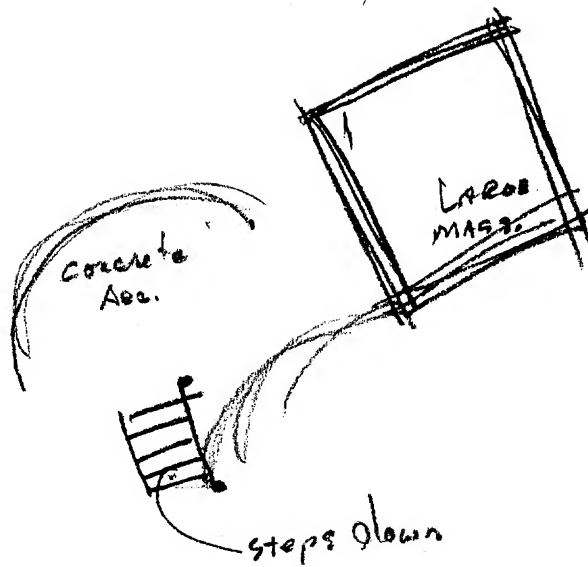


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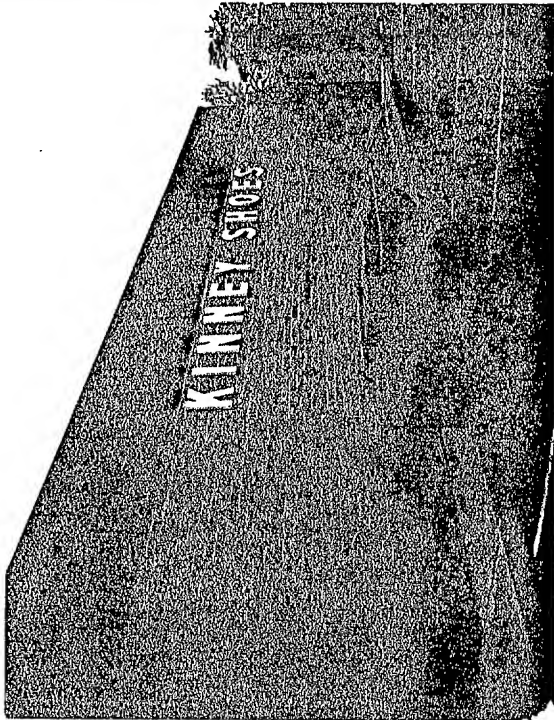
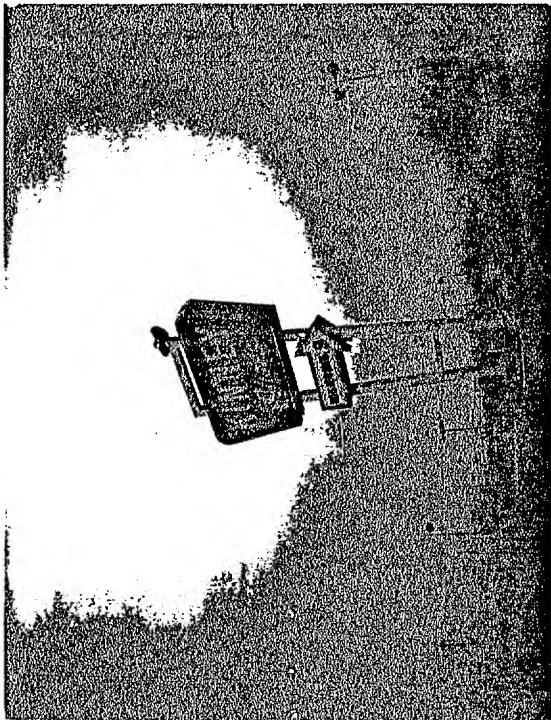
3.



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# TAB B







# TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XII

1. (S) Post-session interviews are conducted after the completion of a session (usually the following day) to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #44 felt very satisfied with his session. He was disappointed that his "resolution" was not better and that there were things at the target location which he did not detect at all. #44 was able to relax and focus his attention very well in spite of his apparent nervousness. #44 uses a relaxation technique which he borrowed from Kreskin, the famous mentalist. #44 read about this technique in a book by Kreskin and finds it useful in preparing himself for remote viewing.
3. (S) #44 and #66 seemed to get along well together. They have not developed a close interpersonal rapport as yet. Their relationship seems to be one of mutual respect at this time. It is expected that after a number of sessions a closer interaction will develop.

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